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771 Moreover, since the social and political systems of both worlds are much
776 the same, the officials of this world during their term of office have certain powers in the next. The emperor in particular might canonize virtuous dead, decree that worship be paid them and even establish them as gods. He also rewarded and promoted those gods who had notably benefited the people. Since the republic the national legislature has exercised the same prerogative in at least one instance, that of Yo Fei, who has been made something very like a god of war and coupled with Kuan Ti. The officials report not only to their worldly, but to their ghostly superiors, and they have power to punish recalcitrant deities who are below them in rank.

For instance, in time of drought the official of a Fu district may officially try and condemn the god of a Hsien district included in the Fu, for not sending the needed rain, and as a punishment the god may be carried out into the hot sun or publicly beaten in the person of his image.

The religious duties of officials would make an interesting subject in itself. Formerly the emperor sacrificed to heaven and earth, while the provincial officials sacrificed to the local deities, such as the gods of mountains and streams.

771 Just as the emperor represented the nation and performed certain duties
776 for it and in its name, so did the officials represent the constituencies under
922 them. And as the emperor took the blame for any national calamity upon himself, so the officials ascribed any general disaster within their jurisdiction to their own lack of virtue. This responsibility was often taken in great seriousness. The officials regularly sacrificed in the local temples, reporting current events to the appropriate god. I have not come across any instance, however, of an official sacrificing as an official in a definitely Buddhist or Taoist temple, though it would be rash to say it has never been done. The temples in which they do worship will be considered later. In times of trouble, the official was responsible for securing spiritual as well as material help. He was responsible for calling fasts, processions and special sacrifices when-the occasion demanded, and he must head the list of contributors if funds were need for the repair of temples. The journey to the top of the Great Dragon

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Mountain under the terrible summer sun, described later in this paper, would be a very serious and difficult feat for an elderly man, and another conscientious official of Anking worried himself to death because he could not prevent a plague of locusts. There seem to have been a good many officials appointed under the old examination system who were a credit to their country and their profession. Many of them after death, or even before, have received sacrifices as a reward for their former service and devotion, but a living official would not receive worship until he had been transfered to another position.

And not only do the virtues displayed in this life increase the power of the individual in the next, but the manner of death is of great importance. As death is naturally dreaded, a voluntary surrender of life, especially when in the interest of the people or in defense of some moral principle, shows the possession of a great spirit and insures power in the spirit world. Such suicides nearly always receive wor ship, even from those to whom they had lately been opposed politically. For instance, about 1360 the Mongols were driven from Anking by the Chinese armies, and the Mongol governor, his officials, wife and children committed suicide. The first Ming emperor, Hung Wu, not only canonized him but erected a temple in his honor. It does not seem as if this were propitiatory, for victors have frequently violated the graves of their enemies (De Groot gives instances of revenge by punishing corpses, *Rel. Sys. of China*, vol. I, p. 343 ff.).

Of the processes of nature that which most suggests a transference to the spirit world is burning. Fire appears to be thinner and more volatile than air, and the object burned seems to disappear. It is natural then to assume that men may gratify the wants of the dead or send prayers to a god by burning appropriate objects, for fire translates things to the spirit world. Possibly well educated men regard the process as symbolic, but the majority take it literally. However, the Chinese do not believe that everything which may be consumed by fire thereby becomes spiritual, which might be consistent but would be rather inconvenient.

Paper money, servants, horses, houses and such things are offered to dead men but not to gods, for whom petitions are written upon red or yellow

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paper and burned before the altar or in the courtyard of the temple, the flames carrying the prayer direct to the god addressed. The written word has itself a spiritual value. Every Chinese city has public fireplaces and men are employed to collect waste printed matter and burn it, though this may be only an act of reverence. Wether the idea of transference to the spirit world applies to incense is doubtful. The Chinese make few burnt offerings of animals. There are some instances, as in the sacrifices at the Temple of Heaven, but those things offered to Earth are not burnt. The Li Chi mentions both burnt and unburnt offerings, and the sacrifice may or may not be bloody.

There is no definite line between the worship or reverence paid to ancestors, to the virtuous and distinguished dead, and to gods, for they grade into one another so that any division is arbitrary. Men dead are pleased much as men living, and gods are very like men in their tastes. An instance of this may be seen at the annual ceremony of sending the Kitchen-God to heaven, which takes place in every home on the 23rd of the 12th month. Following the other rites, a plate of chopped straw and beans is taken into the open and its contents thrown upon the roof so that the god's horse will have something to eat on its long journey.

Some gods, Shang Ti for example, maintain a supernatural origin, but most of the seats on the Chinese Olympus are filled by deified heroes. The majority of these heroes are relatively recent historical characters, like Kuan Ti, a general of the 3rd century A. D., the facts of whose life are well known. A few claim ancient origin, like the mythological emperors Huang Ti and Shen Nung and the Taoist gods of the five mountains, who were generals at the time of the founding of the Chou Dynasty, some are said to have been men, like the City-God, but their status is difficult to determine, while others died as recently as the Sung Dynasty. It generally takes some hundreds of years for a man to attain a pure godhead, even though he may be worshipped immediately after his decease.

Many old gods no longer have worshippers and their places are filled by upstarts. Cults arise and die away, only remembered as their names occur in literature and history. Mountains and rivers survive, but the names of

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ments of metal, stone, earth or porcelain, leather, silk or string, melon or wind, bamboo and wood. I am not enough of a musician to go into detail about them, or to discuss the tunes and chants, some of which are very beautiful, especially those used at the sacrifices to Confucius. Harmony does not seem to have been developed by the Chinese, but there is a certain amount of it, and there is considerable antiphonal chanting. At the state sacrifices there is posturing, called T'iao Wu, a word which is usually translated as dancing, but it bears about as much likeness to what we mean by that word as do the motions of a Christian priest before his altar.

The ritual differs somewhat in different kinds of temples and will be described separately, but a few words may be said about the offerings in general. There is a good deal of variety, of course, but the chief objects presented to the gods or spirits are the following :

Paper money, which is burnt for the use of the dead, but is never offered to gods.

Ch'i Kan, which are poles with oblong wooden frames fastened to one end, while the other is stuck in the ground. They are painted red and are always presented in pairs. I have always found them as thank offerings to an Earth-God, placed before his shrine, and they are more numerous in the country than in the city.

Incense ; this, candles and oil are sold at the temples, and the monks usually charge a small incense fee of about a copper to all worshippers.

Candles ; I have never seen any but red candles offered in temples. They vary in height from a few inches to several feet and in temples to gods there may be any number. Sometimes gilt characters are written on them, and some have dragons and other figures in relief.

Oil for " Everlasting Lamps " ; for reading, modern lamps sold by the Standard Oil Company are used even in temples, but for religious use on altars the old copper dishes with wicks resting against the sides are still correct. Often many of these are placed on one stand.

Embroidered curtains which are hung before the god's image, and almost any article of clothing, hats, robes and shoes.

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Yellow paper, called Huang Piao, which is not the same paper used in presenting petitions. 782

Any kind of food, cooked or uncooked, chickens, goats, pigs and oxen, but not, so far as I know, water-buffalos or horses. Animals are not offered in Buddhist temples. I do not know of any instance in Anking where the offering was cooked or burnt before the altar. Wine and tea are also offered, and sometimes the blood of the sacrificed animals.

Wooden placques bearing complimentary inscriptions, called Pien or Pien Eh. Sometimes the inscriptions have four characters, sometimes the one word Ling, or efficiency. The latter are thank offerings for answered prayer, the former are gifts to the god by persons of distinction.

Pairs of scrolls called Tui Tzi, or opposites, each containing the same number of characters, each character balancing the one in the same position on the other scroll. Sometimes these inscriptions are written on the columns of the hall, or on opposite sides of the altar.

A rich man who wishes to acquire merit may present sacrificial vessels, streamers with texts written on them, ornamental lamps or any temple fixture. He may redecorate the hall or even erect a new building with an endowment provided.

There are a number of things which might be mistaken for offerings. 774 A box is usually found beside the altar into which worshippers drop money. 788 This is not offered to the god, however, but is a payment to the priests for incense or for striking gongs and other services. 553 Worshippers sometimes place a piece of straw upon the altar to remind the god of their prayer, but it is not a gift. I would class firecrackers with music as an observance in honor of the god but not an offering in the strict sense. The monks post on the walls the lists of benefactors, schedules of services and tables showing the cost of various masses and other ceremonies. They also give religious names to children on request, write these on red paper, and paste them on the columns. This last is mainly a Buddhist practice.

There does not seem to be anything which could be called a work of art in the Anking temples, though there may be manuscripts and pictures 777 532

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but one syllable, a number of other names used by different people and under different circumstances; a name used by his parents and grandparents, one used by his familiar friends, a school name, one for formal use as on visiting cards, and so on. The name which is placed on the tablet in the ancestral temple is called the P'u Ming. Each clan possesses a poem containing a certain number of syllables, and each one of these syllables or characters is used in turn to identify a generation of the family, so that the whole cycle will be in the neighborhood of twenty generations. The temple name consists of two characters, usually the first the name of the generation and the second that of the individual. The surname is not put on the tablet, where it would be superfluous, but it appears over the main entrance to the temple. Clan records go back for hundreds and sometimes thousands of years, as in the family of Confucius, and since a man may have children after he has become a grand-father, it is not unusual to have representatives of all the generations of the family cycle alive at the same time. The head of the clan is called the Hu Chen, and the representatives of different branches of the family, who meet for the annual sacrifice, are called Fang Chang or Wen Si.

At ordinary times the temple is cared for by poor members of the clan who live on the premises. They light candles on the altar on the 1st and 15th of each month, and keep incense always burning before the tables. This incense is usually made in a conical spiral about two feet high and when lighted at one end it will burn for a long time, suspended from a hook above the altar. Food is not formally offered to the ancestors in the temple except at the Ta Chi, or great sacrifice.

The ritual of this sacrifice is of great antiquity, and is the foundation of the sacrifices to great men, to Confucius, and of the emperor to heaven and earth, all of which have the same general form. In fact, it may be called the essence of Confucian religion, and educated Chinese indignantly deny that it has any taint of Buddhism or Taoism. It will be worth while, then, to give an account of it in some detail.

The great sacrifice (Ta Chi), is distinguished from the small sacrifice

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(Hsiao Chi), by the offering of a pig and a goat. Otherwise they are the same, and the latter is only used when poverty compels. The sacrifice is held just before daybreak on the winter solstice (Tung Chih), in the ancestral temple. Some families are said to hold it at other times also. The celebrant is the Hu Chen, and Fang Chang from all the branches of the clan attend when possible. The Hu Chen sometimes fasts for three days before the sacrifice. I know of one family which requires all its members who are within one half day's journey to attend it.

The Hu Chen himself says nothing during the service. Heralded by firecrackers, which draw the attention of the ancestors to the proceedings, he takes his position outside the entrance to the main hall, directly in front of the altar, on which are burning incense and candles. The Fang Chang stand behind him ranged in order across the courtyard. In case of rain attendants may hold umbrellas over them. The kneeling and touching, or almost touching the head upon the floor, called the Kowtow (pronounced K'o T'eo in Anking), are made on a mat placed in front of him. When it is necessary for him to enter the hall he is accompanied by two men, the Chen Yin, who walks before, and the Fu Yin, who goes behind him. There are also two other assistants who stand at the sides of the altar, facing inward, the Ta T'ung on the right side of the Hu Chen, and the Fu T'ung on the left. These four are called Li Sen, and they direct the Hu Chen in all he does, chanting in turn with long drawn quavers impossible to describe and equally impossible to forget when they have been heard. They are sometimes accompanied by a flute or a pipe. In addition to the Li Sen, who are members of the family, there are hired for the occasion a flute player, drummer, bell ringer and a man to set off firecrackers. The customs of stamping and gnashing of teeth seem to have died out.

The pig and the goat, which have been killed without ceremony some time before, are placed on stands just inside the entrance before the altar. They are laid on their stomachs with their legs stretched out, and the hair has been removed from their bodies except on a ridge down the back bone. When possible the bodies are inflated with air, giving them a swollen appear-

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ance. In the sacrifices I have seen, the pig seemed to be disembowelled but not the goat. Beside each is a little dish of the blood with some of the hair in it. The other offerings ought strictly to be placed on a side altar until presented, but are sometimes placed on the altar itself. The candles and incense may be on a table a few feet in front of the actual altar. The remaining offerings consist, at a minimum, of six kinds, with three bowls of each variety. These six are wine (Chiu), delicacies resembling candy (Ch'ao), broth (T'an), rice (Shan), tea (Ming), meat, chicken or fish (San Tsen). All these and other kinds of food are referred to by ritual names not ordinarily used, with one or two exceptions. In offering them the Ta T'ung hands them one by one to the Hu Chen, who takes them with both hands and after raising them to the level of his eyes, places them on the altar. In offering the pig and goat, or rather in inspecting them, he places his hand upon them, but when the blood and hair are offered a boy spills them on the ground before the altar. We may now give the order of the service, every act of which is announced and directed by one of the Li Sen, always chanting.

1. Shen P'ao; the "Sending up" of firecrackers when the Hu Chen enters.

2. Fa Ku : beating the drum.

3. Ming Ching : striking the bells.

4. Tzu Yo : flute playing.

5. Chen Kuan : the Ta T'ung summons the Hu Chen to uncover his head and arrange his belt.

6. La Nu : the Hu Chen is directed to arrange his shoes.

7. Hsin Hsin Sen Li : the inspection of the sacrifice by the Hu Chen, accompanied by the Chen Yin and the Fu Yin, who take turns in chanting as they walk. The Hu Chen bows to each kind of article offered, and at this time lays his hand upon the pig and goat. These last two acts are called respectively Li Kan Nieh So and Ruh Mao So.

8. Ch'ien Zi Pai Li : the first worship, kneeling four times with two kowtows each.

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9. Hsien Mao Hsueh : offering the blood, which is then spilt upon the ground.

10. Tsu Hsien Li : offering the first of the three bowls of each kind of food.

11. Ya Hsien Li : offering the second bowl of each kind.

12. Chung Hsien Li : offering the third bowl.

13. Tu Wen : the Ta T'ung hands the paper to the Hu Chen, who offers it as he did the bowls. It is then taken and read, or rather chanted, by the Fu T'ung.

14. Tien Choh : some wine is sprinkled on the ground by the Hu Chen as a libation.

15. Hou Szi Pai : the later worship, similar in form to the Ch'ien Szi Pai.

16. Wan Liao Li : the prayer is taken by the Fu T'ung, lighted and burned in a wire stand placed in the courtyard on the left side of the Hu Chen.

The ceremony is then over, but if a death has occurred during the year there is added the Tsi Ling Li, or farewell to the dead, consisting of three kowtows to the tablet of the departed. If the clan has business to conduct the meeting is held that day.

The Ta Chi may also be offered at funerals, and if the family can afford it, the number of dishes presented may be increased. There is in addition a short preliminary service asking permission from the ancestors to make the sacrifice, and the dotting of the tablet, first with black, then with red ink, called Tien Chu, which is described by De Groot (*Rel. Sys. of China*, vol. I, p. 214). In Anking the ceremony is slightly different, but to go into funeral rites would be beyond the scope of this paper. When the whole ceremony is finished, some paper money is burned, firecrackers set off and each member or representative of the family receives a part of the sacrifice. What this rite means to the Chinese it is futile for a foreigner to discuss, but there can be no question that it is a very sacred thing. Ancestral temples are some-

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times used as judgment halls for members of the clan, who may even be condemned to death by the Hu Chen. There is a discussion of the ancient ancestor worship in Legge. The clan keeps careful written records, apart from the tablets. *(The Religions of China*, chap. II.) The ancient form of the sacrifice is given in the I Li and the Li Chi.

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is certain to be only temporary. This cult of heroes is as prominent and universal under the republic as under the empire. Indeed, an old temple, the Ta Sei Koh, is now being renovated and will be dedicated to " The Heroes of the Republic ".

In June 1921, a body of Anking students forced their way into the provincial assembly to ask for an increased educational appropriation. A good deal of disorder was created, General Ma Lien Chia called out the troops, and one of the boys was killed. This caused considerable popular feeling, the boy was honored with a prodigious funeral at the public expense, and services were held annually at the monument over his grave. Ma was recently appointed civil governor of Anhui and has torn down the monument, which he considered a personal insult. Probably the affair will lead to more trouble in the near future and may eventually result in a temple being built over the grave and the formal offering of sacrifices.

The group concerned — in this instance probably the Educational Association of Anhui and the local Student's Union — appoint a committee to sacrifice at certain times, usually once a year on the hero's birthday, though that is not always the time chosen. Many such cults last but a few years; some, like that of Confucius, for thousands. A list of these temples to great men is given in Appendix 3.

The sacrifices offered in these temples vary from a stick of incense and two candles to the Great Sacrifice described already, but in no case I know of are there Buddhist or Taoist influences, though it would be rash to say monks are never called in, and a monk may be employed as caretaker. Buddhism and Taoism have their own saints, of course, like Bodhidharma (Ta Mo), and Nagarjuna (Lung Shu), in the former and the Eight Immortals (Pa Hsien) in the latter, but these are easily distinguished from the class we are discussing, most of whom are Chinese historical characters with little or no mythology connected with them. Ancestral temples have no images or pictures and this class does not usually have them, but occasionally they appear, as in the illustration which follows.

Four temples, none of which are now standing, have been erected in

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"Chung Ho Wei Yo" (Doctrine of the Mean), presented by Hsun Tung, the boy emperor who was deposed in 1911.

Behind the Ta Tien is a smaller court and hall (Hou Tien), devoted to the ancestors of Confucius for five generations, men and women, who receive sacrifices at the same time as the sage.

The following facts are taken from the Hsien Chih and the calendar, or were learned in the temple itself.

At present there are no sacrifices in the Hsien temple, but a ceremony called the Shih Tzai Li is performed there. Formerly both temples were used for worship, and in the reign of Ming Wan Li (1573-1620), the sacrifices and musical instruments were divided equally between the Fu and Hsien temples, and the number of Li Sen was the same for each. Under the republic the Fu has been changed to the provincial temple, but it is still known to most people as the Fu Hsioh Kung. In the time of Ming Ying Tsung (1436-1465), it was decreed that the objects sacrificed should be local products whenever possible.

Under the Ch'ing dynasty it was customary at the great sacrifices (Ta Chi), to have a dance (Wu), called the Pa Yi, performed by sixty-four men and boys in groups of eight. Possibly the number has something to do with the trigrams in the Book of Changes. I do not know. This dance is supposed to be continued under the republic, but in Anking there seems to be no one to teach the performers. The name means "Eight Ranks", and in ancient times it was the prerogative of the emperor. The correct number take their places in lines on the terrace to the left and right of the dragon steps, dressed in long, gray robes with black borders, wearing square, black hats somewhat like those used at commencement exercises in western countries, and holding rods with pheasant feathers at one end, but there is no posturing. The music is simple and the notes are confined to a small compass, which is said to typify the Doctrine of the Mean. There is harmony, but the intervals are irregular, according to the ideas of western classical music. Nevertheless, it does not seem so dissimilar to the compositions of such moderns as Ravel and Strawinsky, in their more quiet moods, and there can be no question

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796 was published and called Chung Nu. In the 3rd year of Chia Ch'ing (1799), an imperial edict commanded that a copy of the music be placed in each temple. This music continues to delight us. The number of Li Sen was fixed at thirty-six by a edict in the 36th year of K'ang Hsi (1698), but in the 50th year of Ch'ien Lung (1786), four more were added so that there would be substitutes. The objects sacrificed and the vessels used are found in the books containing the ritual, and need not be mentioned here. The ceremony is that found in the Chou Li."

796 782 At present the sacrifices are held twice a year on the first Ting day of the second and eighth months. In the Chinese calendar the days are named in a cycle, one of which is called by the character Ting, and the sacrifices, therefore, may fall on different days of the month. There seems to be some uncertainty regarding the number of Li Sen at the service, but there are fewer than under the empire. I was told there were nine. Although I have attended the spring sacrifices, I was unable to move about during the ceremony and could not see clearly enough to verify the number. Certainly there are more than at the ancestral sacrifices. The Ta T'ung is replaced by the T'ung Chang, or general supervisor, and the Fu T'ung by the Tu Tzu, who reads the prayer. There are also the Chou Yi, who sees that no mistakes here made, and two men at each altar, the Hsien Chiu, who presents the wine to the man sacrificing, and the Hsien San, who presents the other offerings.

To Confucius are offered an ox and two pigs, besides the bowls of food, wine and tea placed on the altar. These varieties are known from the differently shaped and named vessels in which they are presented. There are twelve Pien, twelve Tu, two P'u, two Kuei, two Hsin and one Tzen. There are no oxen at the lesser altars, but there are pigs and goats. The number of bowls is lessened with the importance of the names on the tablets. At the two P'ei are offered ten Pien, ten Tu, one P'u and one Kuei; at the Tzeh altars, six Pien, six Tu, one Kuei and one P'u, and at the two central altars of the cloisters, four Pien, four Tu, one Kuei and one P'u. Just before the ceremony in the main hall, sacrifices similar to those offered Confucius are presented to the five generations of his ancestors in the rear temple.

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782 The ritual is so similar to that of the great sacrifice to the ancestors in
796 the clan temples — the same name, Ta Chi, is also used — that it seems unnecessary to give it again. The dance, if given, the music and a few other details are added. The following prayer is offered to Confucius and then burned.

" As the virtue (Teh), of our teacher is higher than that of thousands of saints, and his way (Tao), before that of hundred of rulers, they shall exist as long as the sun and moon. Among the multitude they cannot be found. During the time when the teachings of Confucius were followed by all men, the rites and the music were well known among the people. The harmonies of the drums and bells, and the incense, were acceptable. In the schools, sacrifices and their rites were considered of the first importance. It is now spring (Or autumn). With the proper use of the sacrifical vessels and of essays dedicated to Confucius, we make sacrifices before the master in order to show our gratitude. We hope that he will take pleasure in this sacrifice ". In Chinese, it is quite correct to use the third person in addressing anyone, especially a superior.

After the service, the objects sacrificed are taken to the yamen of some official and used in a feast.

114 Before leaving the subject, a word should be said about the meaning of two characters about which there has been some dispute. The first of these, Shen, is sometimes translated as god or gods, but I have rendered it as spirit, because it is used not only on the tablet of Confucius, but also in a similar sense on the tablets of ancestors, who are certainly not gods. While the word undoubtedly means god at times, in these cases spirit seems to be the better translation.

The other word is Chi, which I have translated as sacrifice. Legge (*Rel. of. China*, p. 57), says, " We apply improperly to the religious offerings in its various services the name of sacrifices ", and again (p. 53), " These offerings are oblations and not sacrifices in our common acceptation of that term ". His objection is that there is no idea of propitiation. However, Morrison, in his dictionary, defines Chi as, " To carry human affairs before the

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Peach Garden Oath, Liu Pei, Kuan Kung, and Chang Fei There is a hall behind the Ta Tien, with three tablets on the altar, but they are so discolored, it is difficult to make sure of the names. It hardly seems possible that Liu Pei is among them, for all are dukes, and Liu is considered a legitimate emperor. The tablets may be those of the men who were executed with Yo Fei, for Yo is one of the names, and Yo Fei's son was a victim. As the temple was destroyed by the T'ai P'ings, the Hsien Chih may refer to the former building.

Sacrifices similar to those offered Confucius are made on the 15th of the 2nd and 9th months, the chief military official resident in the city acting as the celebrant, with civil officials of lesser rank attending. In October 1923, the ranking civil official was the district magistrate of Huai Ling Hsien, and the civil governor of the province did not attend. At that time no sacrifices were offered in the rear hall.

At present the temple is ordinarily used as a school for training physical directors, and the second court has been turned into a basket-ball ground. The place is in wretched repair. The paint is cracked, the walls dingy, the floor dirty beyond description and the courts grass grown. Spider webs hang among the tablets, the beams sag and the whole atmosphere is miserable.

But when the full autumn moon shines down upon the blue flagstones and shadows cloak the great hall, when the black eaves curve in sweeping lines towards the clear, deep blue of the midnight sky, and the altar is ablaze with flickering candles, then the splendour of the old days comes back to the temple, and the ghost of departed glory reigns again. Braziers filled with pine wood burn in the courtyard, and attendants bearing torches of twisted bamboo strips walk about the terraces, the shadows dancing across the carved lattice behind them. The choristers and dancers, with their wands tipped with pheasant feathers, wait in lines on either side of the dragon steps, while behind them stand men with flutes, drums and bells of different notes. Within the door the dead ox lies across his hurdle, his head raised toward the altar.

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Firecrackers splutter brightly in the blackness of the gate. A huge drum begins to sound, faster and faster until it grows into a roar, and suddently stops. Then a voice rises in a long, quavering summons, and into the enclosure file the black gowned officials, the light shining from their silk vests. One stands at the head of the steps, while the others wait in order below. Deep toned bells vibrate in solemn harmony, and are answered in higher, clearer peals. The strange chant rises on many voices, accompanied

To the Dorian mood
Of flutes and soft recorders.

The notes are held for many beats, the intervals and rhythm baffle our western ears, but what magic music for a moonlight night! The hymn dies away and the one voice calls again, quivers and drops. Men move about the great hall, passing in and out among the long, red candles. "T'o Mao", rings out the chant, and all heads are uncovered. "Pai", and all sink to the pavement, heads bowing to the floor. "Hsin", and they are erect again. Now the general is standing before the altar, attendants all around him, raises bowl after vowl with both hands and places them upon the altar. From the dark corners gleam the bayonets of his guards, for even here he is not safe. There are more chants and prostrations, and the prayer is sung in a long drawn out recitative. A figure carries a folded paper down the steps, and in a moment it is burning in a wire stand, the glowing fragments blowing across the court. The drum sounds once more, and the procession files out. The sacrifice is ended.

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(possibly Siam), who resigned his throne, came to China as a monk about 760, and lived on the mountain. He and at least one other later monk of Chiu Hua are regarded as incarnations of the Bodhisattva (JOHNSTON, p. 211).

In 719 A. D. a Hindu, Amogha Vajra, reached China, and shortly achieved a great reputation at the court in Ch'ang An (EITEL, p. 8, and JOHNSTON, p. 369). He is said to have instituted the festival called Feeding the Hungry Ghosts (Yu Lan Huei, or Yen K'ou), which was fully elaborated about fifty years after Amogha's death. Dr. Reichelt, of Nanking, is of the opinion that Amogha adapted the custom from the masses for the dead said by the Nestorians who then flourished in Ch'ang An. The Ullambana Sutra, which had been translated into Chinese several centuries before, was used in the service. Yu Lan is a transliteration of the Sanscrit Ulamba, to endure great anguish, and Yen K'ou means to fill the hungry mouths. The custom is said to have been started by Sakyamuni, who directed his disciple Maudgalyayana to do it, but Eitel (p. 155), says that this story is a forgery. The Yu Lan Huei is peculiarly associated with Ti Tsang, and the festival is said to last from the 15th of the 7th month to the 30th, which is the birthday of Ti Tsang. The Li Chi indicates that in ancient China wandering spirits were propiated at this season.

The original hungry ghosts were the Hindu Pretas (MONIER WILLIAMS, *Buddhism*, p. 219), but in China they are the spirits of men who have no descendants to woship them, or who have not been buried. Altars to these wandering spirits are mentioned in the classics. The festival includes the reading of the Ti Tsang Sutra by a monk impersonating the Bodhisattva, the sprinkling of grains of rice and water for the ghosts to eat and drink, and the placing of lighted lanterns on the water. When the light is finally extinguished, it is said a water spirit has swallowed it, and been destroyed.

Buddhism has always adopted features of the religions of countries into which it has been introduced, such as the Nat worship of Burmah, and by doing so has strengthened its hold upon the people. So it has been in China. My own opinion is that the cult of Kuanyin owes its popularity largely to